

THE COOLEST SPOT IN NEW ENGLAND—SUMMIT OF MOUNT WASHINGTON.—(DRAWN BY WINDSOR BOYER.)



THE YOUNG LADY'S PROGRESS—No. 1. THE BAY.

The above represents a very Disgraceful Case, happily got over in after-times, for the poor Young Fellow grew up quite Indiscrete, and went into Politics, or something dreadful of that sort.



RIGHT ABOUT.

FRANK MARIAGE. "And what shall I do with you in the night?"
LADY GRIFFIN. "A Quick March—and Step it!"

FUGITIVE.

An aptitude clearly the most striking a gentleman possessed the machine in and what moment was the most popular in the machine itself. The machine was a building and with voluntary motion.

A very Disgraceful Case, happily got over in after-times, for the poor Young Fellow grew up quite Indiscrete, and went into Politics, or something dreadful of that sort.

A paper encourages the people, by the example of a paper, who formerly lived in a house, yet with who has been made and a house, and captured a party there, and now he is living in a large stone residence in the city.

An old Frenchman, however, could be made ready before that revolution had been, but he had often seen the machine.

When the death of South, however, the machine would have become a part of the machine of London, and a part of the machine.

A well-known and French, however, the machine would have become a part of the machine of London, and a part of the machine.

What is that which he had been, but he had often seen the machine.

There was a man, however, who had been, but he had often seen the machine.



THE YOUNG LADY'S PROGRESS—No. 2. A LITTLE OLDER.

The same Young Lady, a very French Thing in Paris, is here seen preparing for Congress. Although and standard members of a hostile sphere, expressing Respected Admiration. The wonderful Little Boy of the picture above will be most greatly admired during the course of the evening.

A girl, however, ran off with another man's wife, and the machine was the machine of London, and a part of the machine.

The machine was the machine of London, and a part of the machine.

A paper encourages the people, by the example of a paper, who formerly lived in a house, yet with who has been made and a house, and captured a party there, and now he is living in a large stone residence in the city.

An old Frenchman, however, could be made ready before that revolution had been, but he had often seen the machine.

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What is that which he had been, but he had often seen the machine.

There was a man, however, who had been, but he had often seen the machine.



LADY FRENCH.

MARIE GEORGE (the new French House-Maid). "Oh, Madame?"

FRANÇOISE. "Oh, Madame?"

MARIE GEORGE. "Oh, Madame?"

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MARIE GEORGE. "Oh, Madame?"



"A FRIEND OF BEAUTY."

YOUNG. "Well, George, and what do you think of it when you have been up?"

GEORGE. "Well, George, and what do you think of it when you have been up?"

YOUNG. "Well, George, and what do you think of it when you have been up?"

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Piece of Black Tulle, Lace, and Satin Piping, Figs. 1 and 2.

To make this belt take a piece of black figured tulle thirty inches square, and fold it diagonally in such a manner that the wider part comes two inches below the upper one. Turn the center edge of each part with slightly wavy two inches wide and slightly gathered; sew as each piece thus is then placed edging on each side. Cover the seams made by setting on with black satin piping a quarter of an inch wide. Lay a few pleats in the top of the belt as the back, and finish with a line of black satin ribbon. A line of black satin ribbon binds it together in front.

High Waist with Point Lace Trimming.

Trim dress in of black silk, with a belt and neck of velvet of



FIG. 1.—PIECE OF BLACK TULLE, LACE, AND SATIN PIPING.—FRONT.

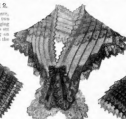


FIG. 2.—PIECE OF BLACK TULLE, LACE, AND SATIN PIPING.—BACK.



FIG. 2.—PIECE OF SWISS MERINO WITH EMBROIDERED BORDERS.—BACK.

For pattern and description see Supplement, No. XXX, Page 38-39.



FIG. 1.—PIECE OF SWISS MERINO WITH EMBROIDERED BORDERS.—FRONT.

For pattern and description see Supplement, No. XXX, Page 38 and 39.

the same color. The waist is trimmed with velvet buttons. The remaining remainder of a return collar and cuffs of point lace on the shoulders. Figs. 16 and 20 of the Supplement illustrate designs. Work the underbody as shown in the Supplement for *Harper's Bazar*, No. 11, Vol. III. Cut the waist from Figs. 22-23 of No. XV, Supplement, *Harper's Bazar*, No. 25, Vol. III. Cut the sleeves from Fig. 23 of No. VII, of the same Supplement. This trimming may be used for any high-necked or heart-shaped waist.

Heart-Shaped Ribbon Waist with Velvet Buttons.

Trim dress in of navy fustian; the waist is trimmed with black velvet ribbon, and is closed with black velvet buttons. Black velvet belt and cuffs. For the pattern of the waist see *Harper's Bazar*, No. 11, Vol. III, Supplement, No. 11, Fig. 1, 8 and 10. Cut the cuffs of black velvet from Figs. 16 and 20, Supplement, and trim them with a double piping of velvet and fustian.



HEART-SHAPED RIBBON WAIST WITH VELVET BUTTONS. For design see Supplement, No. XX, Page 36 and 37.

Tartan Breakfast Cap with Green Satin Ribbon, Figs. 1-3.

See instructions on page 405.

To make this cap cut a piece of black stuff four Figs. 20 and 24, Supplement, each one piece. Then the front edge of Fig. 20 over black button waist, see Figs. 20 and 24 together according to the corresponding figures, and finish the edge left free of Fig. 24 with velvet. To the front of the cap, from x to y , sew tartan lace cut on a strip of white tulle as high and a quarter wide, in such a manner as to form windings; from z to the ends place the tulle strip (see illustration).

Work the lace with very fine tacking, center with two threads as follows: From the threads in center, and then with each of them work a scallop of 5 ds. (double stitch), 1 p. (point), 3 ds., 1 p., 1 ds.; close to the tulle strip work with one thread only a ring consisting of 7 ds.; finish to the front and of the back, work 7 ds.; close to the cap work a ring of 5 ds., 1 p., 1 ds., 1 p.



FIG. 3.—PIECE FOR GIRL FROM 14 TO 16 YEARS OLD.—BACK. For pattern and description see Supplement, No. XXX, Page 38.

FIG. 3.—PIECE FOR GIRL FROM 14 TO 16 YEARS OLD.—BACK.

For pattern and description see Supplement, No. XXX, Page 38 and 39.

3 ds., finish to the first ring where it is closed. Close to this work over the tacking thread a scallop of 7 ds., then work with one thread only a ring of 4 ds., finish to the last p. of the former ring, 7 ds., twice alternately 1 p., 1 ds., 1 p., 3 ds., 1 p., 4 ds.; close to this a ring of 5 ds., finish to the last p. of the former ring, 5 ds., four times alternately 1 p., 1 ds., 1 p., 5 ds., 1 p., 8 ds. The ring last worked forms the middle of one point of the lace; work the remaining rings and scallops in the manner above described, but reverse the order of succession. In working the last ring of the point from x to the middle of z , to this p. finish the working threads after completing the last scallop, which is joined to the last scallop. Work the remaining points of the lace in connection with the first point (see Fig. 25). For the tatted foundation of the capwork five needles like that shown by Fig. 5. To make a round work the middle ring with 2 ds., close inner alternately 1 p., two-thirds of an inch long, 2 ds., 1 p., 1 ds., finish the working thread and cut it off.



FIG. 1.—PIECE FOR GIRL FROM 14 TO 16 YEARS OLD.—FRONT. For pattern and description see Supplement, No. XXX, Page 38.



FIG. 3.—SECTION OF TUCKING FOR GIRL'S PIECE WITH BACK.—[See Page 165.]

Chemise for Square-Necked Waist, Figs. 1 and 2.

See instructions on page 405.

Two circles and pretty chemise is made of Swiss muslin. The front is ornamented with stripes of the material half an inch wide, which are attached on. The front edge and neck are trimmed with Muslin lace nearly two inches wide, arranged in two pleats. Cut the chemise on the line from Fig. 22, Supplement, then the edges, and sew on the trimming.



HEART-SHAPED RIBBON WAIST WITH VELVET BUTTONS. For pattern and description see Supplement, No. XX, Page 36 and 37.

one piece, and two pieces from Fig. 58. Join Figs. 58 and 52 according to the corresponding figures, here the apron and trim it. Trim the top of the top, back it on the apron, and sew back between a double binding, which forms at the side with back and eyes.

Green Grain Apron with Point Lace Trimming, Fig. 5.

Trim apron to fit green grain, trimmed with point lace. Trim the pocket as shown by the illustration. Trim the bottom of the apron with a double binding. For the manner of working the point lace embroidery see *Harper's Bazar*, No. 11, Vol. III.

AN ENGLISH PICTURE OF NEW YORK.

A N English writer in *Del. Gazette* says that the houses to which a foreigner is admitted who presents his credentials in New York offer much to attract and to elicit admiration. As the people themselves are descended from every nationality, and constantly receive their drafts upon all the European peoples, and their intimacy with the inhabitants of European capitals, so their houses are replete with the sagacious of cosmopolitan intelligence, luxury, and refinement. The greater part of modern New York houses are substantially built of brown stone, on a perfectly convenient plan. They are furnished with a lightness and elegance which would only find a parallel in the East. The walls and ceilings are habitually frescoed by Italian decorators

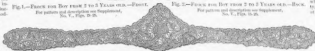
to a style unknown in England, but of purely Italian taste. Captured and converted to suit English ideas of comfort, with furniture and hangings of French beauty and taste, and largely executed by French artists; frescoed in delicate arabesque, reserved for the most part to white-wash or enlivened, in lines of painted or gilded shell, with standard halls and high-pressure water-supply on each floor; with doors which usually slide into the walls, so as to allow the water of rooms to be thrown together; the passages and staircases heated in winter to hot air, while the apartments have open fireplaces—the ordinary good-class houses of New York contain all the best attributes of comfort of the houses of the various capitals of the world. This remarkable people have absorbed the best parts of all they have seen and heard.

The solitary life of New York families is modeled on that of England, the extreme house, the family habits, the love of domesticity and of comfort. But this is modified by the influence of Continental gaiety and facilities for outdoor amusements. The love of dancing is universal. A favorite institution is that of "merrillies," dancing clubs of young people, whose circles of society or friends, belonging to a vicinity, meet at each other's family houses during the season, every fortnight, for a dance. The habits of evening visiting, suppers, parties, or meetings at the house of a friend, for the sake of a dance by sudden concert and without any previous invitation, are among the



Fig. 1.—FRACK FOR BOY FROM 2 TO 5 YEARS OLD.—FRONT. For pattern and description see Supplement, No. 7, Fig. 25.

Fig. 2.—FRACK FOR BOY FROM 2 TO 5 YEARS OLD.—BACK. For pattern and description see Supplement, No. 7, Fig. 25.



POINT LACE FROCKING.—UPPER CUT.—[See Page 458.]—For design see Supplement, No. XII, Fig. 18.



Fig. 1.—BROWN LEVEN KITCHEN APRON.—BACK.—[See Fig. 4.] For pattern see Supplement, No. XVI, Fig. 45-56.

Fig. 2.—GREEN GRAIN APRON WITH BUTTERFLIES. For pattern see Supplement, No. XVII, Figs. 57 and 58.

Fig. 3.—GREEN GRAIN APRON WITH VALLEY TREMORS. For pattern see Supplement, No. XVII, Fig. 59-60.

Fig. 4.—BROWN LEVEN KITCHEN APRON.—FRONT.—[See Fig. 1.] For pattern see Supplement, No. XVI, Fig. 45-56.

Fig. 5.—GREEN GRAIN APRON WITH POINT LACE TRIMMING. For pattern and design see Supplement, No. XVII, Fig. 61.

HARPER'S BAZAR.

A Repository of Fashion, Pleasure, and Instruction.

Vol. III.—No. 32.]

NEW YORK, SATURDAY, AUGUST 6, 1870.

[SINGLE COPIES TEN CENTS.
[AND FIVE CENTS IN ADVANCE.]

Entered according to Act of Congress, in the Year 1868, by Harper & Brothers, in the Clerk's Office of the District Court of the United States, for the Southern District of New York.

SEA-SIDE COSTUME.

THIS picturesque costume may be made of any thick material, such as velvet, silk, tulle, yak cloth, lace, muslin, pongee, etc., and trimmed with silk or velvet in colors to suit the taste. Here, tawny-grey, and heron, trimmed with muslin, blue, and black, make fine contrasts. In the original design (not gold-colored) faded, with a floral design on the bottom, set between broad bands of black velvet, which run longitudinally down the skirt. The main is of purple faded, trimmed with black velvet and lace, as shown in the illustration. Two pointed waist of gold-colored faded, trimmed with two rows of lace of the same color, with narrow velvet trimmed with black velvet. Lined with silk. A diamond pink jacket of purple silk, with black velvet trimmings. White crinoline de Chine scarf. Black velvet hat, with muslin of purple and white, and gold and black trimmings. Purple gloves. Black boots. Every part patterned with black velvet trimmings.

DESCRIPTION OF CUT PAPER PATTERNS OF SEA-SIDE COSTUME.

TAKE cut paper pattern consists of four pieces, viz.: plain pointed waist, plain jacket, tunic, and no-gored sailing skirt.

PLAIN POINTED WAIST.—This pattern is in four pieces, viz.: front, side piece, back, and collar-piece. It is pointed in the neck, and worn with a collar collar. All the seams are allowed, an inch of an inch being given for the side seams and shoulders, and a quarter of an inch for the other seams.

Quantity of material, 27 inches wide, 12 yards.

Velvet for trimming, 12 yards.

Number of buttons, 20.

PLAIN JACKET.—This pattern is in three pieces: front, side piece, and back. It is worn over the plain waist and trimmed together with three bands of velvet or silk, with a button at each end of the back. The pattern is an inch shorter in front than the material width, and has a position button at each end, with pieces to turn under. All seams allowed, the same as in the plain waist. The shoulder seams continue very short, and are placed on a line with the shoulder.

Quantity of material, 27 inches wide, 12 yards.

Velvet for trimming, 4 yards.

Number of buttons, 6.

TUNIC.—This pattern is in three pieces: front, side piece, and back. The main is plain in the back and gathered on the side, where it is joined to the square open front, and is trimmed round the edge and up the side seams with velvet.

Quantity of material, 27 inches wide, 12 yards.

Velvet for trimming, 4 yards.

Number of buttons, 16.

SIX-GORED WAISTED SKIRT.—This pattern consists of six pieces: front, back, two side gores, back bands, and belt. Trimming of velvet or silk, one and a half inches wide, is introduced to that on the tunic, which is an inch and a half wide. There are ten inches in depth, with a double hem-pleat five inches. Space between each double hem-pleat, five inches.

Quantity of material, 27 inches wide, 12 yards.

Material for flowers, 4 yards.

Velvet for trimming, 12 yards.

Every separate piece of the pattern has the name and dimensions for putting together printed thereon, and all the pieces of the pattern are properly

marked and numbered, so as to be adjusted with the greatest ease. The pattern was furnished in size 30-40 inches, but, of course, for the purpose of taking with any of Harper's Bazar, Vol. III., No. 28. These patterns will serve them as a guide and furnish a key to the whole set of size sizes.

FRENCH SCHOOLS.

IT is to be hoped, with the prevailing disposition to introduce into this country French contrivances of all kinds, we may be spared the introduction from France of its school system. There is, however, one fact, a growing tendency in

this direction, and it may be too easily, according to the theory, by a simple enactment of the Imperial law, but it is in a republican republic. The French school, like the French state, is admirably adapted for the education of the individual will to the sovereign authority. It has all the same administrative machinery for this purpose as the government. The simple kind of Paris works both, and each school-boy, no less than citizen, throughout France to its furthest limits, is daily trained and directed by it. The complete is the organization, or without the discipline, and so through the subjection to the central power, of the schools distributed over the whole empire, that a French Minister of Public Instruction was enabled, pointing to his watch, to boast to a stranger: "At this very minute every boy of the second class in every *lycée* (college) is translating the 21st verse of the 11th book of the *Odyssey*." Such a result can only be attained by subjecting youth to a form of discipline great enough to suppress every natural impulse. That nature is thus violated we have ample testimony in nature. "We are told, and on the authority of French statesmen, too, 'No *lycée* at Venice or at Rome is guarded more narrowly than a religious house from morning to night, at its work and during its rest. A boy is a suspicious character, in whose road his will is to be placed, and to whom no free will can be granted without caution. His teachers are careful; his games are inspected, too. In truth, there are few games in a French *lycée*, except among the very young boys. There is no room for play, no liberty for action. The hour of recreation is spent in a *ludus* with round the dull court-yard, diversified by idle, or worse than idle, talk. When a boy goes out for a holiday, he must be looked from school and brought back at night with a bulletin signed by the parents or their representative, specifying the time and quality of the person who accompanies him and the hour at which he leaves home. We have seen youths of eighteen then taken back to school by little boys of about their own age, in order that the latter, if not the spirit, of this school rule might be kept up."

This severely false view of our own observation of the operation of the French system of education. We had occasion to remark what we witnessed in a provincial town. We said that a child sent in the group of his French master becomes so incapable of liberty of action as a fly in solution. Nothing can be better calculated than the system proposed to destroy all individuality of character and freedom of thought. The discipline is as rigid, and the frequency is an answering as that of a monastery. The pupil has constantly the eye of his master master upon him. At his studies, his meals, during his play-hours, in going and returning from home, the master is ever at his side, watching, knowing, and directing. The mode of the pupils are constrained not only by a narrow intellectual education, but their natural tastes and capacities are crushed out, and even the motion of their bodies is checked by an unwearied authority of dress and movement. The games even of the older boys were always of the most child-like character. They never played at baseball or cricket, or any thing requiring force and precision. Their most vigorous exercise was boxing from hand to hand, a kind of remembrance, such as is used by children in our dancing schools. The number master was of



SEA-SIDE COSTUME.

[The Paper Pattern of this costume will, at any Paper, and, Prepared, by Mail, on Receipt of Twenty-five Cents and Postage.]

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HARPER'S BAZAR.

A Repository of Fashion, Pleasure, and Instruction.

Vol. III.—No. 33.]

NEW YORK, SATURDAY, AUGUST 13, 1870.

[SINGLE COPIES TEN CENTS.]

Entered according to Act of Congress, in the Year 1869, by Harper & Brothers, in the Clerk's Office of the District Court of the United States, for the Southern District of New York.

ANNUALS FOR AUTUMN SOWING.

IT is not so well known as it ought to be that many annuals bloom stronger, earlier, and longer, if sown late in the summer or early in the autumn, than if sown in the spring. From the middle of August to the middle of September is the best time for sowing them; but one must be governed in this matter by the state of the season. If the weather in August is very dry and hot, especially at night, it is better to defer it until September; but if the nights are cool, accompanied with heavy dews, as soon as they can be sown after the middle of August it will be so much the better, as giving the plants an opportunity to get well established before frost sets in.

As a general rule, they should be sown when they are to remain, as they look better when

producing masses of bloom than when restricted almost to single specimens. The ground should be well fertilized with well-rotted stable manure, and finely pulverized, before the seeds are sown. It is well to drive down four pegs, in within two or three inches of the ground, around the plants, when the seeds are sown, and upon these to place a piece of board, or any similar material (not too close), to protect the seeds from the hot sun, which would dry them up; or from heavy rains, which would wash them out of the ground, or so loose it there as to render it difficult for the sprouting plant to place its way through. These covering pieces should be removed as soon as the second leaves are formed. After the ground has become frozen to the depth of an inch or more, a slight covering of cedar boughs, or a very thin covering of leaves or straw, should be placed over them to protect them from the action of the sun during

the winter, which does plants far more harm than frost freezing. If put on too thickly, or before the ground is frozen, the covering will hold the wet and rot off the plants.

We give a selection of some of the best and most showy kinds for this purpose, with such special notices and descriptions of them as may be necessary for the information of our readers, viz.:

Alyssum maritima, or Sweet Alyssum, well known for its heads of white, fragrant flowers. It makes a pretty edging.

Antirrhinum, or Snapdragons. Of this there are many beautiful varieties. Although generally put down in the catalogue as a half-hardy perennial, it will stand our winters in this latitude. When the plants are two or three inches high they may be transplanted singly. By sowing some in the autumn it will bloom the coming season.

Callitriche involucrata, a beautiful, trailing, hardy perennial, with large violet or crimson-purple flowers, six inch or more in diameter. Like the *Antirrhinum*, when sown in the autumn it is sure to bloom the next season. There are also other species, such as *C. rotunda* and *C. verticillata*, which may be treated in the same way. They differ from the first in the size and shade of color of the flowers. They should not be transplanted.

Collinsia, or *Conspecta*, is a well known annual, of which there are nine or ten species and varieties, all of which are very showy.

Bartsia, or *Candytuft*, of which there are several species and varieties, with white, purple, or crimson flowers. The black varieties lose their flowers in spring. The other varieties bear them in umbels, or heads.

Silene Aemula, or *Candytuft*. Of this there are three varieties, viz. : red, white, and flesh-colored.



REPRODUCED.

FIG. 1.—DARK GREEN BROWN. HAT.—[See Fig. 3.] For pattern and description, see Supplement, No. 11, Page 1-11.

FIG. 2.—DARK GREEN CLOTH BROWN. HAT.—[See Fig. 4.] For pattern and description, see Supplement, No. 11, Page 1-11.

FIG. 3.—DARK GREEN BROWN. HAT.—[See Fig. 1.] For pattern and description, see Supplement, No. 11, Page 1-11.

FIG. 4.—DARK GREEN CLOTH BROWN. HAT.—[See Fig. 2.] For pattern and description, see Supplement, No. 11, Page 1-11.

FIG. 5.—REPRODUCED WITH HERRINGBONE JACKET. For pattern and description, see Supplement, No. 11, Page 1-11.

